



Presents

KISS OF THE SPIDER WOMAN

A film by Bill Condon
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Language: English

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SYNOPSIS

Argentina, 1983. As the nation's military dictatorship wages a brutal campaign against its political enemies, two prisoners are forced to share a cramped cell in Buenos Aires. Valentín (DIEGO LUNA), a Marxist revolutionary, clings to his ideals despite torture and deprivation. Molina (TONATIUH), a gay window dresser serving time for his sexuality, survives the horrors by retreating into the comfort of movies in his imagination.

At first, their worlds could not be further apart - Valentín hardened by ideology, Molina softened by fantasy. But as days stretch into weeks, Molina begins to recount in loving detail his favorite film, *Kiss of the Spider Woman*: a dazzling Technicolor melodrama starring screen siren Ingrid Luna (JENNIFER LOPEZ), who plays a woman trying to escape a mythical predator whose kiss brings death. Together, the men conjure the film inside the prison walls, their imaginations transforming the cell into a stage of color, music, and spectacle.

What begins as an act of escape becomes a fragile bridge between two unlikely companions. Through stories, confessions, and sacrifice, Valentín and Molina discover unexpected tenderness and the possibility of love in a place designed to crush the human spirit. Hovering over it all is the Spider Woman herself, a figure of fatal seduction and transcendent release, whose shadowy presence brings their journey to its haunting, inevitable conclusion.

From Bill Condon, the Academy Award®-winning writer-director known for such films as *Gods and Monsters*, *Chicago*, *Dreamgirls*, and *Beauty and the Beast*, comes a visionary new interpretation of the literary and cultural landmark. *Kiss of the Spider Woman* stars Emmy Award® nominee Diego Luna (*Andor*, *Y tu mamá también*), Tonatiuh (*Promised Land*, *Vida*), and Emmy and Grammy Award® nominated artist Jennifer Lopez (*Hustlers*, *Out of Sight*), who, along with Diego Luna, also executive produces the film. It is based on the acclaimed 1976 novel *Kiss of the Spider Woman* by Argentinian writer Manuel Puig and the Tony Award®-winning Broadway musical of the same name by the multiple Tony Award-winning playwright Terrence McNally (*Master Class*, *Ragtime*) and composer/lyricist team John Kander and Fred Ebb (*Cabaret*, *Chicago*).

THE MAN BEHIND THE WEB

Manuel Puig first introduced the world to *Kiss of the Spider Woman* in 1976, not on stage or screen, but on the page, as a daring novel that blurred the lines between politics, psychology, and cinema. Born in 1932 in the small town of General Villegas on the pampas, far from Buenos Aires, he grew up in a rural town with few outlets for creative exploration. His earliest exposure to art came from his mother, a passionate moviegoer who introduced him to cinema when he was only three years old. Movies became a lens through which he coped with the world. As Puig reflected, "Not everybody is born in a big country with access to other forms of culture, education. There are many people who live in the sticks and have no means... The movies provided them, as they did for me, an alternative. They help you to not go crazy. You see

another way of life. It doesn't matter that the way of life shown by Hollywood was phony. It helped you hope."¹

As a boy, Puig stared at the screen and turned the great female stars of the thirties and forties, Rita Hayworth, Joan Crawford, Norma Shearer, Greta Garbo, and others into his personal icons. "Most of the movies I saw growing up were viewed as totally disposable, fine for quick consumption. But they have survived 50 years, and they are still growing. If it's great stuff, the people who consume it are nourished. It's a positive force."² Movies created a window into a world far larger than the one he knew. "I understood... the moral world of movies, where goodness, patience, and sacrifice were rewarded. In real life, nothing like that happened. . . . I, at a certain moment, decided that reality was what was on the screen and that my fate—to live in that town, was a bad impromptu movie that was about to end," said Puig.³

After his third novel, *The Buenos Aires Affair*, faced censorship and was essentially banned in Argentina amidst great political turmoil and polarization, Puig was living among fellow exiles in Mexico City. He felt caught in the middle, describing himself as "still a reactionary for not having joined the movement. Worst of all, my book had been banned by the right wing, and the Argentinian left didn't care."⁴ From this disillusionment, the idea for *Kiss of the Spider Woman* grew. Puig started taking notes on a new novel in which two men, one straight and one gay, who "doesn't have much education, but a great fantasy life," would "meet through a mediator: movies."⁵

Cinema, for Puig, was more than entertainment; it was a kind of dream language. In his essay *Cinema and the Novel*, he wrote that the films of the thirties and forties had such lasting power because they "really were dreams displayed in images. . . . When I look at what survives in the history of cinema, I find increasing evidence of what little can be salvaged from all the attempts at realism."⁶ He rejected the conventions of the all-knowing narrator, instead experimenting with forms that allowed his characters to speak for themselves. "I can only tell a story about a character who reflects my most burning problems," he told *The Paris Review* in 1989. "I believe in characters as vehicles of exposition. Their voices are full of hidden clues, and I like to listen to them. That's why I work so much with dialogue. What they don't say sometimes expresses more than what they do say."⁷

Puig's fascination with cinema, his defiance of political and artistic convention, and the political turmoil that forced him into exile all converged in *Kiss of the Spider Woman*. The novel carried the intimacy of two voices while drawing strength from both the grim realities of repression and the liberating fantasies of film, speaking to universal struggles of identity, desire, and the human need for escape. The story's journey was only beginning, however. In the decades that followed, *Kiss of the Spider Woman* would take on new life through stage and screen, transforming with each adaptation while retaining the singular vision Puig had imagined.

Citations

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A LEGACY OF REINVENTION

1976: *Kiss of the Spider Woman* began as a novel by Argentine writer Manuel Puig, first published in 1976. It found an international audience quickly and has remained consistently in print, particularly in English translation. As *The New Yorker* has noted, it is the only one of Puig's novels in English that has stayed continuously in print.¹ The book was a bold, genre-blending work that merged political drama, psychological portraiture, and cinematic fantasy into a radical new form. The *Los Angeles Review of Books* later called it “a seminal work that demands our ongoing attention” for its unflinching exploration of queer identity, authoritarianism, and the escapist power of storytelling.² Although controversial in its time, the novel became a landmark of queer literature and Latin American fiction, widely banned yet widely read. Puig gave voice to those excluded from the dominant narratives of both politics and art, while demonstrating how storytelling itself could be an act of liberation.

1983: In 1983, Puig adapted his novel into a stage play, narrowing the focus to the two central characters, Molina, a gay window dresser imprisoned for “corruption of a minor,” and Valentín, a Marxist revolutionary. Stripped of fantasy sequences, the play emphasized the psychological and ideological tension between the men, unfolding entirely within the prison cell where their voices, and eventually their solidarity, took center stage.

1985: In what became a pivotal year for Puig's work, on July 26, 1985, Argentine-Brazilian director Héctor Babenco brought *Kiss of the Spider Woman* to the world on screen with a screenplay by Leonard Schrader, opening to wide critical acclaim. Legendary critic Roger Ebert praised it as “a film of insights and surprises,” noting the tenderness in its central relationship and the extraordinary performances.³ Writing in *The New York Times*, Janet Maslin observed that the film “unfolds slowly at first, building gradually and carefully until its momentum becomes urgent and palpable. From its droll, playful opening to its transcendent coda, it has the mark of greatness from beginning to end.”⁴ The film earned four Academy Award nominations for Best Picture, Best Director (Héctor Babenco), Best Adapted Screenplay (Leonard Schrader), and Best Actor (William Hurt), with Hurt winning the Oscar, the first ever awarded for a portrayal of an openly queer character. Beyond the Academy Awards, the film collected another 13 wins and 12 nominations from international film festivals, critics' associations, and guilds, cementing its place as a landmark in world cinema.

Also that year, on September 18, 1985, an English-language version of Puig's stage play, translated by Allan Baker, premiered at London's Bush Theatre, directed by Baker himself and starring Mark Rylance and Simon Callow in the lead roles.⁵ That production was praised for its intensity and minimalism and later revived in 2007 at the Donmar Warehouse with Rupert Evans and Will Keen portraying the two men. The play also circulated in productions across Spain, Brazil, and Mexico, running for several years, though it was never performed in the United States during Puig's lifetime.⁶

1990: In May of 1990, *Kiss of the Spider Woman* received a rare full-production staging at the State University of New York (SUNY) at Purchase as the debut production of the New Musicals program. Directed by Harold Prince with music by John Kander, lyrics by Fred Ebb, and a book

by Terrence McNally, the production starred John Rubinstein and Kevin Gray and ran from May 1 to June 24. Over its eight-week run, the creative team used the opportunity to make nightly adjustments, testing how Molina's movie-fueled imagination might collide with the stark reality of the prison. Although conceived as a developmental workshop, the show was reviewed by *The New York Times*, against the protests of the program's producers, in a notice that criticized the work and drew national attention.⁷ The controversy ultimately led the university to shut down the New Musicals program entirely.⁸ For the creators of *Kiss of the Spider Woman*, the experience was both a setback and a turning point: the Purchase staging clarified essential structural and musical challenges and became the blueprint for the show's eventual Broadway form, defining the balance between fantasy and truth that would guide future iterations.

1993: On May 3, 1993, *Kiss of the Spider Woman* returned to the New York stage as a full-scale Broadway musical following runs in Toronto and London's West End in 1992-1993. With a book by four-time Tony Award winner Terrence McNally and music and lyrics by two-time Tony winners John Kander and Fred Ebb (*Cabaret*, *Chicago*), the Broadway production was directed by Harold Prince. Frank Rich of *The New York Times*, who panned the SUNY Purchase developmental version of the play in 1990, praised the show for the way it "sets off theatrical fireworks," noting how its bold use of fantasy heightened, rather than softened, the grim political reality of the prison drama.⁹ It received 11 Tony Award nominations and won seven (7), including Best Musical, Best Book of a Musical (Terrence McNally), Best Original Score (John Kander and Fred Ebb), Best Actor (Brent Carver), Best Actress (Chita Rivera), Best Featured Actor (Anthony Crivello), and Best Costume Design (Florence Klotz). It also received six (6) Drama Desk Award nominations, winning four (4) (Outstanding Musical, Actor, Actress, and Costume Design), and won the New York Drama Critics' Circle Award for Best Musical.¹⁰ The production ran for 904 performances between May 1993 and July 1995 and became a major critical and commercial success.

Over the decades, *Kiss of the Spider Woman* has stood as an act of resistance in a repressive Argentina and proven timeless, each incarnation reshaping Puig's story for a new medium and a new audience. The novel challenged the boundaries of literature under dictatorship, the film brought intimacy and defiance to the screen, and the musical used the power of song and spectacle to underscore survival and desire. Together, they chart a lineage of reinvention that continues today, as Bill Condon's new musical screen version carries Puig's vision forward into the twenty-first century.

Citations

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THE DREAM FULFILLED

For Bill Condon, *Kiss of the Spider Woman* was a story that stayed with him for decades. “I first read Manuel Puig’s novel when I was in my twenties, and loved it,” recalled Condon. “The groundbreaking Hector Babenco adaptation followed a decade later, one of the first films to feature a gay man as a leading character.” Condon next saw *Kiss of the Spider Woman* in London, not long after its Broadway debut. “I just remember being blown away by the mixture of gritty political drama and this lush, romantic fantasy life. It was unlike anything else I’d seen.” That singular combination stayed with him, and he knew that if the chance ever came to tell it on film, he wanted to take it. “I revisited the novel about ten years ago and was struck by how ahead of its time it was, especially in its approach to sexuality and gender,” recalled Condon. “It’s one of those pieces that, when you see it, you just think, if I ever get the chance, I want to tell that story in my way.”

That opportunity began to take shape in 2016, when Condon met with Terrence McNally, the Tony Award-winning playwright who wrote the stage adaptation, producer Tom Kirdahy (*Hadestown*, *Anastasia*, *The Inheritance*), and legendary composer John Kander, one half of the iconic songwriting team Kander & Ebb, creators of *Cabaret*, *Chicago*, and *Kiss of the Spider Woman*. McNally didn’t hesitate to grant him the freedom to reimagine it for the screen. “Even at that first meeting,” recalled Kirdahy, “Terrence said, ‘I would want you to write it, Bill, and I want you to tell the story the way that you want to tell it. I write for the stage, I’m not a screenwriter. You’re a truly great screenwriter, so please, by all means, do this.’”

The path forward, however, was anything but linear. Early rights negotiations slowed progress. Condon went on to direct Disney’s live-action *Beauty and the Beast*, the pandemic hit, and McNally passed away in 2020. But the idea never faded. “About two months after Terrence died, I wrote to Bill and said, ‘I still have this dream, do you?’ And he wrote back immediately and said, ‘I do,’” Kirdahy recalled.

Condon began by immersing himself in every version of the material, from Manuel Puig’s original play to early libretto drafts with Fred Ebb, through workshop scripts and the final Broadway text. “It felt like Puig was next to me... a collaborator in figuring out how this could be a movie now,” he said. Kirdahy’s guidance was simple: write the musical as he wanted to direct it. When the script was finished, Kirdahy, as executor of McNally’s literary estate, was floored. “I read the script and thought, ‘This is the best telling of *Spider Woman* I have ever read.’ Without Terrence’s book, the screenplay wouldn’t exist, but this is Bill’s screenplay... and for 2025, it is quite literally the best version of *Spider Woman* I’ve ever experienced.”

From the start, Condon knew this was a film that had to be made independently, outside the studio system. “I didn’t want notes, I didn’t want it to be a negotiation. The only way to make *Spider Woman* the way it should be made was to keep it small and keep it ours,” he explained. That commitment shaped the team he assembled, bringing on longtime collaborators Greg Yolen and Barry Josephson to produce along with Kirdahy. The group was “small, passionate, and completely committed to telling this story without compromise,” said Yolen. It also meant embracing the practical challenges that came with independence. As producer Barry Josephson

recalled, “Every single piece, casting, financing, location, schedule, had to be built from scratch.” Yet, despite the complexity of that undertaking, Josephson says Condon’s clarity of purpose never wavered. “Bill knew exactly what he wanted, and every decision came back to that vision.”

With the creative foundation in place, the team could turn its attention to the complex work of bringing *Kiss of the Spider Woman* to the screen.

THE FACES OF *KISS OF THE SPIDER WOMAN*

From the earliest days of pre-production, the filmmakers knew the emotional power of *Kiss of the Spider Woman* would hinge on a trio of performances that could carry the story’s intimacy and complexity. “I knew that casting was going to be the most important part of making this movie,” said Condon. “Everything rises and falls on those three performances.” Working alongside him were Bernie Telsey, Tiffany Little Canfield, and Adam Caldwell of The Telsey Office, renowned for their work on Broadway as well as in film and television. “We knew the Broadway show well, and we knew Tom Kirdahy well,” explained Telsey. “We were aware a film project was in development, and then Bill Condon called to say he was directing and asked if we’d be interested in casting. With Tom producing, it felt like a natural fit, and the three of us were happy to jump on,” Telsey said.

The team began the search for actors who could embody the film’s central heartbeat. “We had to find actors who could challenge and complement each other in equal measure,” said Little Canfield. “Especially with a piece that has existed in the culture for so long, the early conversations with the producers and with Bill were about the goals, creating a true, classic Broadway-style musical for today. That meant defining what skills we needed from the actors, not just acting, but also singing and dancing. For some directors, acting is paramount, but for a musical, all three are essential,” explained Little Canfield.

The roles of Valentín, Aurora, and Molina demanded actors who could embody each with truth and depth, requiring very different qualities for each. Valentín’s strength, Molina’s vulnerability, and Aurora’s magnetism together create a dynamic that forms the emotional core of the film and defines Manuel Puig’s story. With the foundation laid, the filmmakers and casting team turned to the question of how this adaptation would break new ground. “There were a lot of conversations about how this version would be different,” explained Caldwell. “For the first time, the story was going to be presented with a Latin cast, telling a Latin story, and exploring queerness in a way the Broadway version never did. That was a real opportunity for authenticity and representation,” explained Caldwell. Kirdahy underscored the importance of that shift, noting the history the production sought to correct. “Historically, it was a story about Latin people that had been cast with Caucasian actors,” explained Kirdahy. “We knew that had to change. If we were going to tell this story now, it had to be with Latin artists, giving voice to their own history,” he said. For Condon, that decision was as much personal as it was artistic. “It was always troubling to me that this deeply Latin story had been played by Caucasian actors in the

past,” explained Condon.” “That just never felt right. I felt strongly that this version needed to be told by Latin actors, authentically, truthfully.” With that guiding principle in place, the filmmakers began the search for the performers who could bring Aurora, Valentín, and Molina vividly to life.

Multi-hyphenate artist Jennifer Lopez was the first of the ensemble to join the project, and her early involvement gave the film momentum from its earliest days. “Jennifer Lopez was the only thought we had, and I don’t think we would have made the movie if she hadn’t been interested, honestly,” said Condon. From the beginning, her belief in the film anchored Aurora with the kind of star power and commitment that helped make the movie possible. “She believed in the film and helped make it happen,” explained Telsey. “It’s a perfect role for her.”

For Lopez, the project represented both a career milestone and personal fulfillment. “I was waiting my whole life to be able to do a real big MGM Hollywood musical, and I finally got to do it,” she said. “Bill wrote a script that, for the first time in my life, I was in bed reading it, and I started saying it out loud. Saying the lines and laughing and crying.” “After reading 30 pages or so, I called my agent up, and I was like, ‘Is this mine, or is this something I’m gonna have to meet with or audition for?’ He said Bill Condon wants you to do it. I was ecstatic.” Even with countless films, concerts, and music videos behind her, Lopez emphasized how different this opportunity felt. “I’ve never done anything like this before,” explained Lopez. “It’s been one of the most challenging and most rewarding roles of my career. It’s about love, acceptance, and finding beauty in the darkness. I think those themes are so relevant right now.”

Her casting also placed her in the lineage of iconic performers who have embodied Aurora before her, from Tony Award–winner Chita Rivera on Broadway to Golden Globe–nominee Sonia Braga in the Oscar-nominated film. “I think of Chita Rivera, I think of Fred Ebb, I think of Terrence McNally and all of the love that they poured into this, and it’s just an honor to be able to be part of this movie,” said Lopez. In stepping into their shadows, Lopez set the stage for her own interpretation, one defined not just by glamour and star power but by a willingness to reveal Aurora’s danger, allure, and humanity. “Many people consider *Kiss of the Spider Woman* almost a dance show, and Jennifer is a true triple threat. She brings glamour, danger, and star power,” said Little Canfield.

With Lopez in place, the filmmakers turned to Valentín, whose humanity anchors the story. From the outset, Diego Luna was at the top of everyone’s list, admired for his talent, range, and international stature. Producer Tom Kirdahy recalled the uncertainty around whether the film could secure him. “The question was, can we get him?” said Kirdahy. “That was the challenge. And when Diego said yes, everything else fell into place,” Kirdahy explained. “He understood and loved the story, and he wanted to champion it,” said Telsey. “Independent films aren’t always easy for actors with many opportunities, so his commitment meant a lot.” Condon saw in Luna an actor capable of embodying Valentín’s complex interior life, describing him as “an actor with such a deep soulfulness...he brings this incredible warmth and vulnerability to Valentín, which is so important for the story to work.”

For Luna, stepping into a musical was an unexpected and daunting challenge. “I was excited and shocked to be asked to be part of a musical, because I am definitely not trained for it... I

was very scared through the whole process, but it became a discovery every day,” explained Luna. That openness to discovery deepened his portrayal, allowing Valentín’s strength and vulnerability to coexist in a way that gave the film its emotional center. Lopez later reflected on their collaboration, praising Luna’s generosity and groundedness on set, qualities that allowed the partnership between Aurora and Valentín to resonate with authenticity and depth.

Finding Molina proved to be the greatest challenge of the casting process. The filmmakers searched in several countries, including the United States, before discovering Tonatiuh. “It was a huge process,” said Caldwell. “We worked with casting directors across Mexico, Central and South America, Spain, Buenos Aires, and Uruguay, in addition to the United States. Ultimately, Tona came from L.A. His audition came in early, and Bill was instantly excited. From there, Tona went through callbacks, chemistry reads, and eventually came to New York to work with Bill. With each step, the performance grew stronger,” recalled Caldwell.

Tonatiuh’s audition stood out immediately, revealing a layered performance that suggested both depth and playfulness. “It captured authenticity and sensitivity around gender expression, as well as humor and joy,” noted Little Canfield. “His love for divas and escapism through movies felt genuine. We could immediately imagine Molina’s backstory in his performance.” Explains Tonatiuh, “When I got this material, I knew this person, spiritually. I understood as someone who felt like the loser of their own life who found themselves to be the hero of their own story by falling in love.” As the team considered Tonatiuh’s performance, they also pointed to the actor’s physical presence as equally vital. “Tona also brought physicality, the way he moved, posed, and understood the camera,” explained Caldwell. “His big, expressive eyes gave real beauty and presence on screen. That made him feel right for the role.” Tonatiuh even lost 45 pounds to portray Molina. For Telsey, the discovery of Tonatiuh was a reminder of why casting matters. “We weren’t just casting a role, we were introducing an artist, and moments like that are always exciting,” he explained.

The bond between Luna and Tonatiuh quickly became the film’s emotional anchor. “Diego and Tona read together over Zoom with Bill, since Diego was overseas,” explained Telsey. “Even virtually, the chemistry was clear.” Their connection was undeniable, and on set it blossomed into a relationship that gave the film its heartbeat. “The intimacy did build with every single passing scene, with every take,” Tonatiuh shared. “Diego and I really got an opportunity to just witness each other’s characters and blend them together naturally.” Luna also felt this incredible bond developed with Tonatiuh over the course of shooting the film. “When we were saying goodbye, I couldn’t not cry, I had developed such a strong bond to him and his generosity,” said Luna.

The creative team spoke often about the balance the three leads achieved together, each bringing a distinct quality that completed the whole. “Conceptually, it worked perfectly,” said Caldwell. Diego is always honest and grounded, Jennifer brought Hollywood glamour, and Tona gave theatricality. Together, the chemistry was just right,” said Caldwell. With Lopez, Luna, and Tonatiuh in place, the film found its pulse. For the filmmakers, the result exceeded even their highest hopes, uniting three distinct talents into a single heartbeat that defined *Kiss of the Spider Woman*.

A TALE OF TWO WORLDS

Audiences entering *Kiss of the Spider Woman* are confronted with two radically different worlds: the claustrophobic austerity of a prison cell and the lush intoxication of a Hollywood musical. That duality was intentional, and it guided every decision about how the film would look and feel. “I wrote it as two movies, and we made it as two movies,” explained writer-director Bill Condon. The script itself was designed to live in those contrasts, demanding visual language that could swing between suffocating realism and dazzling fantasy without ever breaking the spell of the story. That challenge set the tone for everything that followed.

Production designer Scott Chambliss and set decorator Andrew Baseman embraced that challenge fully. For Chambliss, the work began with understanding and executing Bill Condon’s vision. “Bill is very clear about what he wants. He doesn’t just talk about design as background, he talks about it as part of storytelling, so my job was to build the visual world that could carry that weight,” he said. That clarity gave Chambliss a framework for making the two realities not just distinct, but deliberately at odds, yet still connected. Working with Condon, they built a world where the two films could exist side by side, forcing audiences to feel both confinement and escape. Baseman then carried those ideas through the textures and details that audiences would feel on screen. “Every object had to remind you that this was a place where life drained away,” explained Baseman. “A cot, a bowl, a single blanket, nothing more. The restraint was the point. The prison was a world of deprivation. It had to be oppressive, with the smallest hints of light and texture. Then Aurora’s realm was about release, not realism, but cinema itself, built to intoxicate.”

Chambliss carried that philosophy into the physical construction of the prison itself. On a soundstage in Uruguay, his team created an environment so sparse that it became almost hostile. “We created the prison set on stage, with every surface intentionally stripped back to reinforce claustrophobia,” he said. “That meant designing not just walls and bars, but the absence of comfort, peeling paint, concrete textures, the feeling that even air was scarce.” Producer Greg Yolen remembered walking onto the stage for the first time and feeling its impact immediately. “It wasn’t just a set, it was an atmosphere. You could feel how it was meant to crush people.”

The shift into Aurora’s world required the opposite approach, a deliberate indulgence in the language of fantasy and artifice. Created on a soundstage in New Jersey, Condon wanted the musical sequences of Aurora’s world to shimmer with the exuberance of classic MGM while also carrying a darker undercurrent unique to Aurora. “Aurora’s realm was never meant to be literal,” explained Baseman. “It was fantasy, cinema in its purest form. We layered lush fabrics, saturated color, metallics, and mirrors to create an environment that shimmered and seduced, almost overwhelming in its richness.” Chambliss agreed, illustrating how the design allowed Jennifer Lopez to transform. “The sets had to move with her. She’s a force of nature, and the environment needed to amplify her glamour and danger,” said Chambliss. “Every surface reflected back her presence.”

Building those spaces often meant engineering entire environments to hold choreography, lights, and cameras all at once. “You’re not just decorating a room,” said Baseman. “You’re creating a stage that has to hold twenty dancers moving across it, a crane sweeping overhead, and Jennifer Lopez commanding the frame. Every chair, every curtain, every reflective surface mattered.” On a high-energy, high-stakes set, musical numbers themselves were a test of precision. “We wanted each sequence to feel like it erupted out of Molina’s imagination,” explained Condon. “That meant designing spaces that could change shape with the camera, that would surprise the audience the same way they surprise him.”

The filmmakers also left the soundstage for real-world texture. Shooting in Uruguay gave them a landscape and architecture that underscored the story’s political weight and reinforced its Latin American setting. “Shooting in Uruguay gave us authenticity you could never replicate on stage,” said Kirdahy. “The textures of the streets, the architecture, the foliage, they grounded the story in a recognizable Latin American world while the fantasy sequences soared above it.” Chambliss and Baseman carried pieces of those environments, blending stage design with South American detail so that the film’s geography felt seamless.

Design choices extended even to the smallest details. Foliage crept across walls in exterior scenes, suggesting nature’s resilience against decay. Baseman remembered obsessing over the sparseness of the prison interiors. “Even the absence of objects was a choice,” he explained. “In the cell, there’s nothing to distract you from despair. In Aurora’s fantasy, there’s almost too much to take in. That contrast is what makes the film breathe.” Chambliss reiterated how these extremes shaped his process. “I had to keep reminding myself, we weren’t designing reality; we were designing perception,” explained Chambliss. “What does confinement feel like? What does escape feel like? That’s what the sets had to deliver.”

For Condon, collaboration with his design team was essential. “Design isn’t background, it’s storytelling. This film demanded that we make audiences feel the brutality of confinement and the intoxication of escape, often within the same breath. Scott and Andrew understood that instinctively.” Producer Barry Josephson agreed. “What Scott and Andrew built was extraordinary. They didn’t just support the film, they elevated it.”

WHEN FABRIC SHAPES THE DREAM

If production design gave *Kiss of the Spider Woman* its walls and spaces, costume design gave it its skin. Writer-director Bill Condon made clear from the start that the clothes had to chart the same duality that defined the film itself. “Costume was central to how we shifted between those two worlds,” he said. “The prison could never allow glamour to leak in, and Aurora’s fantasy could never afford a false note.”

To realize that vision, Condon turned to four-time Academy Award-winning costume designer Colleen Atwood. The two had known each other since the 2002 movie *Chicago*, but their schedules had never aligned until this project. “I’d always admired Bill’s work and hoped we’d

find the right story to do together,” said Atwood. “When he asked me for *Kiss*, I was so excited to finally get to work on a Bill Condon movie, especially a musical.” Co-Head Costume Designer Christine Cantella echoed Atwood’s excitement. “Bill was a huge part of it for me as well. Colleen and I have worked together for quite some time now, so we kind of do the same things together, and to work on a musical with her again was fantastic. It is just a great project, and we had to do it.”

The two designers worked in close collaboration on every element of the film’s wardrobe. Atwood began her process working closely with Jennifer Lopez on Aurora’s gowns, while Cantella concentrated on developing Molina and Valentín’s looks, yet both designers continually crossed back and forth, each contributing ideas to the other’s work.

From the start, Atwood and Cantella thought of the film as two interconnected wardrobes, each requiring its own grammar of color, fabric, and movement. “Across both worlds, we tracked color, texture, and reflectivity to the story beat by beat, glamour and menace in Aurora’s realm, fatigue and abrasion in the cell,” said Atwood. That duality meant Molina’s prison uniform had to hang off him like a weight, while his fantasy self appeared in sharply cut trousers and silk shirts that caught the light. “We tested fabric under stage lighting, under dance lighting, under camera tests, because movement was everything,” said Cantella. “A fabric that looked beautiful standing still could collapse under choreography. We had to make sure Jennifer’s gowns and Tonatiuh and Diego’s fantasy clothes worked at every angle.”

“We worked closely with the production design,” Atwood explained. “For example, we had a number where everyone wore red, dictated by the script and set. Jennifer had a green number, where she was in green and everyone else was in black. Color choices were tied to the sets, much like stage work,” Atwood explained. “The carnival scene let us push color, but otherwise, it was tied to the production designer’s vision,” said Cantella.

That process often began in fittings, where Atwood initially worked closely with Jennifer Lopez to ensure Aurora’s costumes became part of her performance. “Jennifer wanted to feel how each gown would move with her, not just how it looked,” Atwood recalled. Sequined sheaths shimmered in sapphire blue and blood red, draped silks trailed like smoke, metallic bodices caught and threw back spotlights. As Cantella recalled, those sessions turned into impromptu rehearsals. “Jennifer would come into the room and say, ‘Let’s see how it spins,’ and suddenly we were in a choreography test. We’d pin, re-cut, add, subtract, because her gowns had to breathe with her. They weren’t just costumes; they were dance partners.”

Technical demands went far beyond Aurora’s gowns. “Quick changes were a constant challenge, especially for the musical numbers,” explained Cantella. “We had to build garments that looked luxurious but could also come off in seconds. Sometimes it meant hidden snaps, sometimes it meant constructing multiples that looked identical, but were engineered differently depending on the scene,” she explained. “Wardrobe was as much mechanics as design, the audience sees glamour, but backstage it’s an engineering feat,” said Atwood.

One of the most technically demanding moments came with Aurora's green breakaway costume. "The jacket split down the back and the skirt broke away," recalled Atwood. "Making that light, beautiful fabric do what we needed on camera, with only one version, was very difficult." Cantella describes it as "nail-biting. We had no multiples, which raised the stakes." Producer Barry Josephson was struck by what Atwood and Cantella achieved. "What Colleen created for Jennifer was beyond clothing. It was armor, it was allure, it was danger, everything Aurora represented made visible."

The costumes created for the mythical Spider Woman, whose presence haunts Molina's imagination, were also designed to evoke not just the allure, but also danger in the story. "At the end, we had two Spider Woman dresses," explained Atwood. "One that was more glamorous, and one that allowed Jennifer to really move. They each had their own function." With the need to balance function with practicality for Lopez, the team was very focused on both. "We had to make sure the costume wasn't just visually striking but also functional, because the choreography demanded transformation right there in the performance," explained Cantella. "They both belonged to the same character, but each served the movement in a different way."

For the fantasy sequences, Atwood drew inspiration from the golden age of Hollywood musicals, noting the design "is kind of the take on what design was in those films," she recalled. "To me, there was a little Rosalind Russell, there's a little Marilyn. There's a little bit of everybody in there, but not one specific film per se." Those references gave Aurora's world its intoxicating glamour, a deliberate counterpoint to the stripped-down severity of the prison.

The prison side of the film required the opposite approach. "Every prison shirt was washed down, broken, distressed until it lost any trace of newness," Atwood said. "The idea was that clothes didn't belong to these men. They belonged to the institution." Producer Greg Yolen remembered seeing racks of uniforms during prep. "Even on the hanger, they looked defeated. You could feel how they were designed to erase personality."

To master this look with authenticity, Cantella did extensive research to get the look and feel right. "I looked at the original film, of course, but also documentary photographers of the period," she explained. "An Italian photographer, Valerio Bispuri, did 10 years of photography in South American prisons—Argentina, Uruguay, Brazil, Bolivia—which was extremely helpful. Period photographers like Ken Heyman and Joel Meyerowitz, who captured candid daily life, also guided us," said Cantella.

For Molina's fantasies, the designers worked just as carefully to balance contrast. Cantella explained, "We wanted his fantasies to look sharper, brighter, so the contrast when you returned to the cell would hit you even harder." Fittings with Diego Luna became exercises in managing that tension. Shirts shimmered under stage lights but had to collapse back into drabness when the camera cut to prison. "The wardrobe had to live in that tension," Cantella says. "You see who he wants to be, and who he's forced to be, all through what he wears." Condon emphasized the narrative purpose he created in his script. "We wanted his clothes to tell the story of a man whose imagination is always at war with his circumstances," explained Condon.

Added Atwood, “That’s why his fantasy shirts have sheen, his trousers sharp pleats, so when you cut back to the cell, the contrast punches you in the gut.”

That interplay of realism and fantasy extended into the scale of the film’s ensemble dressing. “The base group of dancers was about 30 to 35 people,” recalled Cantella. “For the bigger ballroom scenes, it went up to around 70. Then in the reality-based portions, there were 300 to 500 people at the prison, and about 150 people for the street scenes.” Cantella spent part of her time in Uruguay overseeing fittings and managing the flow of extras. The contrast was stark. “On one side, you’d have rows of khakis and grays, hundreds of prison uniforms hanging limp,” she said. “On the other, ball gowns in jewel tones lined up like candy. Just walking into the wardrobe spaces told you the story of the movie.” Pulling outfits from Western Costume and all the Los Angeles houses that had great period stock, the team had to source clothing that could withstand the rigors of the musical. “We had to pull things that could survive three or four days of hard dancing,” explained Atwood. “If they weren’t in decent shape, they wouldn’t last, no matter how beautiful.”

Atwood was candid about the practical realities that shaped their work. “Because our budget was tight, I’d say about 20% were created from scratch, Jennifer’s costumes, principal looks, uniforms in South America. But that 20% represented about 90% of what’s in front of the camera, since they were foreground, character-specific pieces.”

Condon paid tribute to what his designers achieved. “With Colleen, I always know I’m going to get details that tell the story. She doesn’t just dress actors, she sculpts character, frame by frame.” Producer Tom Kirdahy echoed the sentiment. “Colleen and Christine gave our actors tools that deepened their portrayals. Diego could feel Molina’s longing in the way the fabric moved, and Jennifer transformed the second she stepped into Aurora’s gowns.”

TWO FILMS, ONE STORY

For Cinematographer Tobias Schliessler, who has collaborated with Bill Condon for more than twenty-five years, the project was an irresistible challenge. “When he sent me the script, it was an amazing challenge: two completely different styles of movies in one, but still making it feel like a single film. And then a musical! I love doing musicals!”

From the very beginning, Schliessler was part of the visual conversation. “As soon as I read *Kiss of the Spider Woman*, I was super excited and immediately started doing research,” he explained. Condon provided what Tobias calls “this Bible,” filled with examples. “He had collected hundreds of numbers from movies of that era like *Gentlemen Prefer Blondes*, *Cover Girl*, *Singin’ in the Rain*, and more, picking moments for lighting, production design, costumes, hair, and choreography. It was amazing. The Departments all had this Bible, and we could all talk to each other: ‘this is what I want to do,’ ‘this is what they want to do,’ which made it so easy to collaborate.”

"The musicals had to look like the movies Molina would have grown up watching in the forties and fifties. But at the same time, we needed the prison to feel immediate and true to the 1980s Argentina of Puig's novel," said Condon.

The research took Schliessler back to the hallmarks of Technicolor. "I love the look of Technicolor movies," said Schliessler. The three-strip process brought out vibrant colors, and the skin tones were always soft, beautiful, and gorgeous," he says. "I got super excited looking at those movies, but I thought, how do I bring that into a contemporary film, but still keep the authenticity of Technicolor?"

"Jennifer had to look like those iconic stars in the Technicolor musicals," explained Condon. "Tobias lit her with that same kind of glamour, luminous skin, saturated color, that sense of larger-than-life beauty, but at the same time, it had to feel immediate, not like a pastiche. It was about honoring the period while making it alive for today," he continued.

That authenticity extended to camera movement. "The more you watch, the more you realize they covered scenes in longer takes," Schliessler explained. They didn't have multiple camera angles, so the style was really showing the choreography head to toe. We tried to replicate that feel." Precision became everything. "It's very important to find the proper angles and lens sizes to capture choreography perfectly, because you can be off by just one angle and lose the lineup. Bill's really good at that. We spent a lot of time in rehearsals making sure we knew exactly where to cover those scenes from," Schliessler said.

"With Tobias, what I always admired is that he can shift so seamlessly between intimacy and spectacle," said Condon. "Not many cinematographers can do both, but he has that ability. In *Spider Woman*, that was the essence of the job, going from a tiny handheld moment between two people in a cell to a full-blown Technicolor fantasy."

Production designer Scott Chambliss designed the sets with those cinematographic needs in mind. "Visually, really strong choices needed to be made not merely to emphasize the contrasts between the fantasy 1940s musical world and the grim prison reality, but to find what connects them," said Chambliss. "Our story can't feel like two movies spliced together. The visual storytelling had to give it coherence and emotional depth," he said. "He's going for grit in the prison story, but the very nature of this one is that it is so intimate. With the violence comes a depth of emotionality and vulnerability of our two leading characters that is closely explored," Chambliss said.

The prison, however, was the opposite of spectacle. "We wanted a much rawer, grittier look, like the eighties Sidney Lumet movies. One I really liked was *A Prophet*, this French film with a gritty feel," Schliessler said. "We shot everything in the cell with two handheld cameras at the same time... but always handheld. I lit everything from above, so there were no stands inside the cell. The actors could move freely without equipment in the way. Sometimes I put little eye lights on the floor to get light into the eyes, but the goal was to give the actors maximum freedom," he said. "We knew Tobias wanted to light the prison entirely from above, so we designed the ceiling

to be practical; it wasn't just a lid on the set. It became part of the cinematography," said Chambliss.

Schliessler was adamant about never breaking the cell's reality. "Even though the cell was on a stage and we could move walls if needed, we never did," Schliessler explained. The camera was always inside the cell, ever outside, never pushed back. We wanted to feel with the actors, with the emotions." That intimacy relied on trust. "The actors had to trust an operator ten inches from their face with a wide lens. They felt comfortable, and my operators became part of the storytelling, being right there with them," he explained.

Transitions between the two worlds required care. "Bill taught me on *Dreamgirls* that you have to be very careful transitioning from a dialogue scene into musical numbers, so it's not jarring for the audience," Schliessler recalled. "We stylized the lighting in the prison cell so the shift would transition us into the number. It eased the audience in, so it didn't feel like suddenly cutting into a different world. It's his imagination, his dream world we're entering."

"The bleed between the prison and the fantasy was everything," said Condon. "We never wanted the audience to feel like they'd been yanked out of one film and dropped into another. The cinematography had to guide you gently across that line, so you barely noticed you'd crossed."

Even within the prison, the light shifted as the characters' relationship evolved. "When they first get together, there's no connection," said Schliessler. They don't understand each other's world. But as the story and relationship progressed, I warmed up the lights ever so slightly. As their friendship grew into love, the cell shifted into a warmer world."

Producer Barry Josephson highlights how the production approach reinforced that balance. "I think it was very fortunate that we shot the musical numbers first because then it allowed Bill to understand their effect on the narrative... how a dance number would transition into spoken word, how we'd go in and out of the prison. It was a masterful achievement, but one that was very studied," Josephson explained.

For Schliessler, the heart of the challenge was not technical bravado but restraint. "Nothing in the prison was to show off," he said. The camera could never take away from the dialogue and emotions. But in the musicals, it was the opposite; they had to dazzle. That contrast was the challenge, and the thrill."

Some of Schliessler's favorite moments embody that balance. "At the end, when Molina walks up to the Spider Woman... that final wide shot, just pushing up on them, that's probably such an iconic shot. I love that shot," he says. Just as memorable for him was the morphine dream sequence, where Molina envisions the Spider Woman coming to him. "We wanted it to feel like a morphine-induced dream, so we went very cool. She's mysterious, and you want to see her but not see her too much. We had some lighting changes in there, and there are a couple of shots I really love."

GLAMOUR AND SURVIVAL: HAIR AND MAKEUP AS STORYTELLING

In one world, the screen glows with saturated color: a glamorous diva steps into view, her hair sculpted in glossy waves of near-platinum blonde, lips painted in a precise red that catches the light, nails flashing with the same lacquered intensity. Around her, dancers whirl in perfect period styling, sleek coiffures pinned into place, lashes fluttering beneath jewel-toned lids, every detail drawn from the Technicolor musicals of the 1940s and '50s.

In the other world, the palette drains away. Inside the prison cell, hair lies flat and lifeless, complexions are pale and bruised. Faces are gaunt, marked by neglect, with mustaches and stubble reduced to thin shadows of vanity. Scars and darkened eyes replace the natural warmth and vitality of everyday life, when these men might once have appeared healthy, sunlit, and whole.

Bringing to life the dazzling illusions and the unvarnished reality of confinement in Bill Condon's film musical *Kiss of the Spider Woman* required a hair and makeup design that could light up the screen with spectacle and reflect the stark look of survival. That responsibility fell to Hair Department Head Michelle Johnson and Makeup Department Head Maya Hardinge.

Johnson came to the project through costume designer Colleen Atwood. "This was brought to me because I had worked with the amazingly talented Colleen Atwood," she recalled. "I had no connections to Bill, Jennifer Lopez, or any of the actors. Colleen was the one who really went to Jennifer and said, 'Michelle is amazing with wigs, you should consider her.'" After joining, Johnson turned to a trusted collaborator and recommended Maya Hardinge to lead makeup. Hardinge remembered, "Michelle recommended me. I really thought this was exciting and challenging. I liked the idea of the Technicolor dance musical."

Before a single wig was built or prosthetic applied, both women immersed themselves in research to establish the visual vocabulary of the film. Hardinge recalled, "They had a portal that showed all the costumes, most of the sets, and influences, and it was all in one place. I went deep into reading about 1940s makeup. We made pots of lipstick colors, numbered them, and every artist had to use those shades. No one was allowed to use their own lipstick, because we wanted everyone to be consistent," Hardinge said. She also studied period color palettes that were rarely captured on black-and-white film, tracking down authentic shades of Max Factor reds and violet eyeshadows to bring the Technicolor fantasy sequences alive.

Johnson approached her work with the same rigor, working closely with Atwood and Cantella to research period hairstyles and wig constructions that would feel both authentic and theatrical and appropriate for the costume design. She collaborated with Stacey Butterworth, whom she called "an extraordinary wig maker," on the earliest trials for Jennifer Lopez's look. "We did a test with Jennifer and started with swatches. Eventually, we found the perfect blonde. Stacey is just extraordinary," Johnson said.

Only after this deep research phase did the building begin. For the fantasy world, Johnson constructed elaborate lace-front wigs, ventilated by hand, sculpted into precise waves, and

reinforced so they could endure lifts, spins, and hours of choreography without breaking the illusion. Yet despite their strength, the wigs had to move like natural hair. “Every wig was tested in rehearsal,” explained Johnson. We pinned them within an inch of their lives, but they still had to move naturally,” she explained. She credited Dennis Bailey, whom she elevated to co-head of department, with helping to execute the most demanding builds. “Dennis Bailey is amazing. And my God! His work was stunning,” Johnson said. “He knocked it out of the park.”

The prison required an equally careful eye. Johnson stripped back the hair, removing any shine or polish. Strands were deliberately flattened, sideburns and mustaches thinned to a faint trace, and continuity maintained across days of shooting to track the character's slow erosion of health and spirit. Hardinge's team created the visual toll of confinement, drained complexions, hollowed eyes, and the raw traces of beatings. Subtle applications of pale undertones suggested malnourishment, while carefully sculpted bruises and scars mapped the violence of imprisonment over time. “We had to do a breakdown of wounds, and a lot of the prosthetics we hand-made. Valentín also has slashes on his body from past beatings.”

The designers were in constant conversation with Atwood's costumes. “We had a close relationship with the costume department, because we were always checking what costumes were being worn, or they would come and give us specific references. It was about syncing up the looks, so nothing felt out of step,” Hardinge explained. A glamorous gown might require a stronger wave in the hair and a brighter lipstick shade; a darker, moodier costume could be paired with deeper lip tones and darker nail polish. Both hair and makeup were also tested against cinematography. Under Tobias Schliessler's colored filters, details could disappear or distort. “Sometimes I wouldn't know what the lighting was, and then we'd get there, and they had a red filter on everything, so you might not see any of it,” Hardinge recalled. “But the detail was always thought about.”

The result was not two separate approaches but a single, unified vision. Johnson's wigs and period coiffures gave the fantasy world its larger-than-life glamour, while Hardinge's palettes and prosthetics built the harshness of prison into every face. “Hair and makeup are put in the same category, and we work very closely together,” Hardinge said. “That's a constant conversation to make sure we're on the same page.”

THE SOUND AND FEEL OF LOVE

“It seemed obvious that a story that takes place in a man's imagination was made for musical expression,” said legendary composer John Kander, who with the late Fred Ebb and book writer Terrence McNally first brought *Kiss of the Spider Woman* to the stage. From the play's beginning, music was the lifeblood of Manuel Puig's story, a means of bridging the harsh silence of a prison cell with the sweeping fantasy of movie musicals.

For the film, that central idea was preserved, but given new shape. The world of the prison would be stripped of melody, grounded in the realism of silence and dialogue, while the

imagination of Molina would blossom into full-scale spectacle. The result is two distinct sonic realms, one austere and unforgiving, the other lush and cinematic, conjuring the feel of the great MGM musicals of the 1940s and '50s. Kander admired the boldness of the choice. "In our telling of the story, music goes all through it," he reflected. "In Bill's version, when you're in prison, there is no music. The only music comes when you're in the fantasy world. He makes a clear distinction between those two worlds."

That structure gave the film's composer and arranger, Sam Davis, both an opportunity and a challenge. When Bill Condon sent him the screenplay, he also extended an invitation: "If we get this made, I want you to write the score and adapt the songs." By December, cameras were rolling, and Davis was embarking on his first full film score. "To do it with a show I loved, with music I adored, and with Bill, it was the perfect way to take that leap," Davis said. From the start, he knew the Broadway orchestrations could not simply be transferred to film. Fantasy numbers would need the sweep of a Technicolor score, and as the story darkened, the orchestrations themselves would evolve, MGM glamour giving way to something more fractured and haunting.

Like his involvement with every other aspect of the movie, Condon had a vision of how the music and choreography would elevate the story and approached the score as something alive and unfinished. He wanted a blend of the old, the older, and the new, examining what was enshrined from Broadway, what had been abandoned at SUNY Purchase, and what might be created new for today's audiences. Working with Davis, he retained the songs that had always carried the musical's heart, including "Her Name Is Aurora," "Where You Are," and the title song "Kiss of the Spider Woman," while also reaching back to long-forgotten material. "He came up with songs that I didn't know I'd written," Kander recalled with amusement. "There were songs that never even happened in Purchase." "We planted melodies from songs written for *Kiss of the Spider Woman* that never made it to Broadway," Davis explained. "They're woven into the film's fabric, so fans will recognize them even if they're not sung outright." For Condon, the rediscovery was nothing less than a gift. "It felt like we had this treasure trove," he said. "Songs that had been cut for practical reasons on stage suddenly found their place in the movie, where fantasy could carry them."

For choreographer Sergio Trujillo, the task was equally daunting. Having begun his career as a dancer in the original Broadway production opposite Chita Rivera, he now returned to the material with a new mandate: to invent its movement language for the screen. "That show changed my life," he recalled. "Every evening, I was out there with Chita, watching her embody Aurora. To come back now, decades later, and create choreography for the screen, and to do it with Jennifer Lopez felt like a full-circle journey," Trujillo said. "There is this lovely tradition of Latin choreographers, and Sergio is the supreme choreographer of our time," said Condon. "It felt absolutely right that he did this movie. And I think he saw it as a chance to really, finally, in a movie, capture everything of contemporary Latin dance culture in New York." As Condon wrote in his script, the choreography was never simply about spectacle. It was the lifeblood of Molina's imagination, the place where silence broke apart and fantasy took flight. Trujillo approached the work like a tailor, shaping each sequence to the actor at its center.

Jennifer Lopez, playing both Aurora and the Spider Woman, carried the weight of giving two distinct voices to her dual roles. From the moment she accepted the part, she trained intensively, shaping a shimmering, romantic tone for Aurora and a darker, more unsettling one for the Spider Woman. “Our first conversation was ‘what is the voice of the Spider Woman,’ and ‘what is the voice of Aurora?’ explained music supervisor Matt Sullivan. “We wanted people to be transported from hearing Jennifer Lopez sing as ‘the artist Jennifer Lopez’, to the Aurora/Spider Woman character... The Spider Woman had a much lower-registered, haunting voice. That was our goal for her. And then with Aurora, it was the 1940s approach, less modern singing, a more natural sound, a natural approach,” Sullivan said. The contrast was also highlighted in the score. “Kander had already given me these spooky minor chords and the dark, scary Spider Woman music,” Davis said. “It made it easy to characterize her.” He contrasted that sound with the warmer motif adapted from “Her Name Is Aurora,” which allowed each of Lopez’s personas to inhabit a separate musical world.

“Her Name Is Aurora,” Trujillo explained, also had to establish Lopez physically as the goddess of fantasy. “It was about giving her that grand MGM entrance, expansive, elegant, every gesture charged with star power.” Condon added, “In the film, it really brings us right into that world of early fifties’ fabulousness. She’s a fashion editor, larger than life, people take care of her every need, and she’s looking for love.”

“I wanted to challenge Jennifer, push her out of her comfort zone,” Trujillo said. “And she stepped up in every single way.” Condon remembered the turning point: “Jennifer’s level of commitment was just remarkable, we shot her scenes in less than a month... Jennifer was doing ‘Where You Are,’ and then the next day she was doing ‘Gimme Love.’” I don’t think there’s any other human being who could have done this. And, always pushing to do it better, to do more... Sergio showed her the first numbers with his core team, and her first thing was like, ‘Great, but I get the feeling you’re holding back. I can do a lot more. Let’s keep pushing it.’ From that day on, that was the mantra. More, more, more, push it further, make it harder,” explained Condon.

In the studio, Kander was astonished by her discipline. “We had five days to record, and she did it in four,” he said. “She was unbelievably professional, prepared, and good at what she did. I liked her immediately. On the few occasions where I gave her a note, she incorporated it immediately. Super professional. I’ve told her I think she belongs in the theater. She’d have to give up millions of dollars, but we’re missing something by not having her on stage,” Kander said.

The role also gave Lopez the rare opportunity to perform a song by Kander and Ebb that had never been heard before. Condon unearthed “Never You” while digging through the archives, and Lopez embraced the chance to bring it to life. “Bill did a deep dive into all the Kander and Ebb songs originally written for *Kiss of the Spider Woman* that had never been used,” said Lopez. “He found ‘Never You’ and put it into the film. It’s my favorite song. Oh my God, it’s such a beautiful song!” she exclaimed. Being the first performer to sing it publicly was not something she took lightly. “It was a huge responsibility,” said Lopez. To her surprise, John Kander joined Lopez in the studio when she recorded it. “It was amazing because he was sitting there — he

was 97 years old (now 99), and I didn't think he would come to the pre-records or any of the filming," explained Lopez. "He was just in tears listening to me sing, and it was just amazing. I couldn't believe my life at that moment. It was a dream. He's still so full of life. Hearing him say, 'I've never heard this song sung better.' It was one of the best moments of my career."

The new arrangement proved especially vital for "Where You Are," one of the most elusive songs in the original stage production. Kander recalled how long it had taken to find its core. "It was the last song we wrote for the show, and the hardest. We wrote it at least seven times... Finally, we realized it wasn't about who she is, it's about what she's saying." Kander continued, "The idea became: you have to learn **not** to be where you are. If you're in prison, or in a horrible moment, or even dying, you have to find a way to be somewhere else in your head."

In the film, the number unfolds as a full-scale spectacle. Actor Tonatiah, who plays Molina, remembers how overwhelming it felt. "There was a moment in the number 'Where You Are,' where Molina asks Ingrid to take him away, to take him to a movie," said Tonatiah. "And she does and sings a song essentially saying, 'Why do you have to be where you are? Come with me to be a movie star.' I just knew it was going to be such a special moment, I flew my mom and my stepdad out to see the scene when we were shooting. And there I was dancing with Jennifer Lopez and 70 Broadway dancers. Hearing those words, it was just so magical."

Choreographer Sergio Trujillo's challenge was to design movements that could grow with the music. "It had to begin with intimacy and then burst into spectacle," he explained. "It was joy, but fragile joy, because the prison was always waiting." Condon underscored the significance of the moment: "It's the first time we move beyond the movie musical and enter this incredibly extreme moment. Molina has just seen Valentin tortured. He can't take it, he has a psychic break, 'get me out of here,' and she appears to him. It's the first time we bring a musical number into a certain kind of reality, as she then takes him onto a movie stage, where he, in his imagination, is shooting a number with her," Condon explained.

Not every number was grounded in longing or introspection. "Gimme Love" was conceived as pure parody, a send-up of sexuality taken to the edge of absurdity. "It was written with the idea of taking the performance of a sex object to its absurdity, 'give me love, give me kisses, give me more, more, more,' and then you overload it with almost clichéd Latin rhythms," Kander explained. "It becomes deliberately over the top, almost a song about sex itself." The challenge was how to unleash that excess in a way that felt cinematic. Staged as a full-blown MGM fantasy sequence, the number explodes with color, choreography, and innuendo, showing how far Molina's imagination can travel, living up to the boldness of the song. Christopher Scott choreographed "Gimmie Love," and in it, he embraced that excess.

For Condon, it became Lopez's great star turn: "It's really the great Cyd Charisse meets Marilyn Monroe moment for Jennifer Lopez. Pure sex. In the combination of Scott Chambliss' design, Colleen Atwood's costumes, and this extraordinary green dress Jennifer is in, it most closely approximates a movie of that period," Condon said.

Among the film's most striking moments is the title song, which came to Kander with unusual speed. "It started with that little guitar figure, and the rest came quickly," explained Kander. The motif now recurs throughout the film, a ghostly reminder of the Spider Woman's presence. "The repeated guitar figure runs throughout... The long notes have a dizzying effect. Then, 'the moon grows dimmer,' the music suddenly becomes more threatening. By the end, you should be scared, even if you don't know why," Kander said. Sullivan pointed to the way Michael Starobin's orchestrations deepened the effect on screen. The delicate interplay of woodwinds and strings underscored Lopez's movements as the Spider Woman, turning small gestures into something hypnotic. "It was one of the most brilliant pieces of orchestration that I've witnessed come to life," Sullivan said.

For Trujillo, the title number was a dance of seduction and death. "The Spider Woman is mortality," he said. "Her dance had to be beautiful and terrifying at the same time. Jennifer gave her a presence where even lifting a hand could feel lethal." Condon saw it as the film's defining statement. "*Kiss of the Spider Woman* is the 11 o'clock number, the 'Cabaret' of this film. It's intercut with these two guys making love in a prison cell. That's its power. The boundaries keep merging, she is singing to them, she's seeing what they're doing, she's saying, 'You can kiss, you can get what you want, but it will probably mean you're going to die.' So, it's both a celebration and a curse," explained Condon.

Another highlight comes late in the film with "Only in the Movies." For Kander, it is the ultimate expression of Molina's imagination. "Have you ever imagined something so strongly that you thought, if I just close my eyes, it will become real?" said Kander. "That's Molina in that moment, his death. At that point, he becomes the movies. The biggest escape of his life becomes his final reality." Davis reflected on the challenge of giving sound to that moment of transcendence. "You hear it at the end when he's lying on the sidewalk dying, and it transitions to the final fantasy," Davis said. "I used that theme as a bridge to get you into it. The music had to carry him beyond the prison, beyond death, and into the world he dreamed for himself."

In contrast to the heightened fantasy, the songs performed by Diego Luna as Valentín, such as "An Everyday Man," one of the new songs for the film, and "She's a Woman," ground the film's musical landscape in intimacy and truth. Music Supervisor Matt Sullivan recalled how much care went into shaping this more realistic sound. "Diego's got that 1940s–50s debonair movie star quality, and he's such a great actor," said Sullivan. "Bringing his character to that song and through his voice, that's what really sells it. It's a very endearing performance." Sullivan also admired the natural richness of Luna's delivery in "She's a Woman." "His voice is just so beautiful. For Diego, it was really about finding the rhythm of 'She's a Woman,' which doesn't follow a constant tempo, and discovering the natural ebb and flow of his singing. His tone is perfect," explained Sullivan. Luna himself described the process as a kind of surrender to the character. "The singing...there's only so much I can do," laughed Luna. "Singing wasn't about being perfect for me; it was about staying inside the character. I had to trust that if I was honest in the emotion, the music would follow. That's what made it feel real," he explained. John Kander echoed that sentiment, focusing on the honesty Luna brought to every note of these grounded pieces. "Absolute simple truth is what you want from any actor. Watching him, his work is pure, undecorated honesty. That's what a terrific actor does."

Working with Luna meant Trujillo was constantly building confidence through movement as much as music. “Diego is not a trained dancer, but he has presence,” he said. “So I shaped his choreography around weight, strength, and grounded-ness, a revolutionary’s body. It had to feel rooted, in opposition to Molina’s flights of fantasy,” he said. Ensuring all the actors had plenty of research to encourage them along the way, Condon’s ‘bible’ included films to watch as reference. “He started to watch Gene Kelly movies, and Gene Kelly became the model. There’s a certain confidence and swagger that comes from being a dancer. He had to convince himself he could do it, and that took a minute. One of the great challenges was that we were shooting this movie in the style of a movie of the period, which meant long takes. He couldn’t hide behind cuts. He had to do it as though we were on a stage.”

What Luna discovered was that music offered another way into the role. “Watching Jennifer, Tonatiuh, and the dancers rehearse was inspiring and terrifying,” said Luna. “I had the best coaches and all the dancers. They taught me everything, how to place my hands, how to breathe, how to project. It was like theater training, but for a musical,” he explained. Luna continued, “There were moments when I wanted to quit, but I love a challenge. As an actor, I believe you grow when you feel fear and push through it. This project forced me to work harder, to prepare more, to take a real risk. And it felt like the right time and the right collaborators to try something I’d never done before.”

For Tonatiuh, who had never tackled a role of this scale, Trujillo crafted choreography that came from character rather than polish. “Molina isn’t a dancer,” Trujillo says. “His movement had to emerge from storytelling, the way he imagines, the way he escapes.” Condon remembered the dynamic on set. “There was a special kind of protectiveness everyone felt toward Tona, because he was being thrown in the deep end, especially dancing with Jennifer Lopez. And a protectiveness too with Diego... everyone was nervous. And when you have that intense energy, people tend to find each other, rely on each other, and that’s where you saw it blossom,” said Condon. “We shot 11 numbers in about 20-something days, which is crazy,” says Tonatiuh. “Every day was basically its own number, and because we were an independent film, there was no leeway for mistakes.”

The ensemble of seventy Broadway dancers gave Trujillo the canvas to expand Molina’s imagination. “I had an extraordinary team of associates and dance captains who drilled the dancers for weeks,” he recalled. “They built the kaleidoscopic dreamscapes that made fantasy explode.” Condon valued the choice to shoot in New Jersey. “That was one of the great things about being able to shoot this movie here, we had access to all those incredible dancers, the very best in theater,” he said.

Kander admits it has taken decades for this story to be told musically in cinema. “The story deals with the fantasies of a gay man, and it’s taken a long time for a gay character to be taken seriously,” he said. The film arrives at a moment when audiences are more open to embracing the compassion at its heart, rather than shying away from its queerness, making its arrival feel all the more vital. And yet, beneath the spectacle and the darkness, Kander’s own compass remains steady. “Love. Caring, compassion, love,” said Kander. That theme carries through to the cast as well, who embraced the story’s central idea as the driving force behind their

performances. “The story’s about love,” Lopez says. “It’s the one thing in life that is really worth dying for in a way, and that’s really the poetry of the movie to me.”

ABOUT THE CAST

DIEGO LUNA (Valentin / Armando) is an internationally acclaimed actor, director, and producer whose work over the past two decades – in Mexico, Hollywood, and around the world – has established him as one of his generation's most influential artists.

He stars in and executive produces the Emmy-nominated and Peabody Award-winning Disney+ series *ANDOR* (2022–2025), reprising his role as rebel spy Cassian Andor from *ROGUE ONE: A STAR WARS STORY* (2016). The series, which explores the character's backstory and his path to becoming a hero of the Rebellion, has earned Luna Golden Globe and Critics Choice Award nominations for Best Actor in a Drama Series, as well as Emmy, Critics Choice, PGA, and TCA Award nominations as a producer. Season two premiered in April 2025.

Luna also starred in Searchlight TV and Hulu's Spanish-language boxing limited series *LA MÁQUINA* (2023), opposite Gael García Bernal, which they produced together through their company, La Corriente del Golfo. For his performance, Luna received a Golden Globe Award nomination for Best Supporting Actor.

Founded in 2018, La Corriente del Golfo develops and produces film, television, theater, and podcasts, with the mission of amplifying Mexican stories and talent worldwide. Under its banner, Luna created the Netflix series *TODO VA A ESTAR BIEN* (2021) and hosts the Emmy-winning docuseries *PAN Y CIRCO* (2020–2023). He also executive produced the documentary *STATE OF SILENCE* (2024), which premiered at the Tribeca Film Festival and is streaming on Netflix.

Next, Luna stars as Valentin in Bill Condon's upcoming film adaptation of *KISS OF THE SPIDER WOMAN* (2025) and will headline Netflix's *MÉXICO 86* (upcoming), directed by Gabriel Ripstein. He will also produce the drama *ON THE ROAD* (upcoming) for La Corriente del Golfo.

Luna first gained international recognition in Alfonso Cuarón's award-winning film *Y TU MAMÁ TAMBIÉN* (2001) and has since built an acclaimed filmography including *IF BEALE STREET COULD TALK* (2018), *MILK* (2008), *THE TERMINAL* (2004), *FRIDA* (2002), *ELYSIUM* (2013), *FLATLINERS* (2017), *CONTRABAND* (2012), *MISTER LONELY* (2007), and Netflix's hit series *NARCOS: MEXICO* (2018–2021). He also voiced Manolo in *THE BOOK OF LIFE* (2014) and Chip in *DC LEAGUE OF SUPER-PETS* (2022).

As a filmmaker, Luna made his English-language feature directorial debut with *CESAR CHAVEZ* (2014), which won the Audience Award at SXSW. He also directed the documentary *J.C. CHAVEZ* (2007), the feature *ABEL* (2010) – which premiered at Cannes and earned him the Ariel Award for Best Screenplay – and *MR. PIG* (2016), which premiered at Sundance.

Luna is also an award-winning stage actor, with credits including *DE PELÍCULA*, *LA TAREA*, John Malkovich's *THE GOOD CANARY*, and *PRIVACIDAD*. He has twice been honored by Mexico's Association of Theatre Reviewers, winning the Masculine Revelation Award and Best Comic Actor.

TONATIUH (*Toh-nah-tee-yoo*) (Molina / Kendall Nesbit) is an actor and screenwriter whose work spans film, television, and theater. Most recently, he starred in Netflix's global hit *CARRY-ON* (2024), produced by Amblin, which quickly became the streamer's third most-watched movie of all time with over 166 million views.

A native Angeleno, Tonatiuh trained at the University of Southern California's School of Dramatic Arts and School of Cinematic Arts, developing a passion for theater that led to collaborations with prominent Los Angeles companies including IAMA Theatre Company (*SPECIES NATIVE TO CALIFORNIA*, *THE HOUSE THAT JAKE BUILT*) and ECHO Theatre Company (*FIXED*). His performance in *FIXED* attracted the attention of Tanya Saracho, who cast him in the GLAAD Media Award-winning STARZ series *VIDA* (2020), earning him critical acclaim and a feature in the LA Times Calendar cover story.

On television, Tonatiuh was a series regular in ABC's *PROMISED LAND* (2022) and appeared in Peacock's *ANGELYNE* (2022). He also recurs as a voice actor in Nickelodeon's long-running animated hit *THE LOUD HOUSE* and has guest-starred in *JANE THE VIRGIN* (2018), *CHICAGO MED* (2018), *FAMOUS IN LOVE* (2017), and *STARGATE: ORIGINS* (2018).

On the film side, he starred in the SXSW-selected feature *DRUNK BUS* (2020) and played a supporting lead in the indie dramedy *SHOPLIFTERS OF THE WORLD* (2021).

Jennifer Lopez (*Aurora / Ingrid Luna / Spider Woman*) is an award-winning actress, producer, singer, entertainer, and businesswoman who has helped build billion-dollar brands and established herself in film, music, television and business as one of the most influential artists in history.

The only female artist to ever have a number one album and number one film simultaneously, she has a cumulative worldwide box-office gross of over \$3 billion. Additionally, Lopez has sold over 80 million records, had 15 billion global streams and more than 18 billion views of her music videos.

Jennifer Lopez's record-breaking success shows no signs of slowing down in 2025. Her highly anticipated film *Unstoppable* premiered on Prime Video on January 16th, climbing to the #1 spot globally. Ten days later, *Kiss of the Spider Woman*, based on Manuel Puig's novel, debuted at the Sundance Film Festival on January 26th, earning critical acclaim and generating significant industry buzz. It will be released on October 10, 2025.

Further solidifying her reign as a top streaming star, *Unstoppable* became Lopez's fifth #1 streaming film in just two years. In 2024, *ATLAS* dominated Netflix, holding the #1 position for two weeks with over 60 million global views. The previous year, *The Mother* was Netflix's most-watched film worldwide, amassing over 239 million hours streamed. She also had two additional #1 films on Prime Video, underscoring her unparalleled streaming dominance.

Starring in over 35 movies to date, her box office success is just as impressive, in 2019, the movie *Hustlers* was Lopez's highest opening weekend of her career, topping \$32 million and grossing over \$100 million worldwide.

Her television success on and off the screen is just as impressive. Appearing on five seasons of *American Idol* (ABC), and three seasons of *Shades Of Blue* (NBC), she was also an executive producer for four seasons of *World Of Dance* (NBC) and five seasons of *Good Trouble* (Freeform)

Grammy and Golden Globe nominated, she is the recipient of prestigious industry awards including the 2500th star on the Hollywood Walk Of Fame, the first female recipient of the Billboard Icon Award, and the Telemundo Star Award (2017). She was also awarded the Michael Jackson Video Vanguard Award (2018) and the MTV Generation Award (2022). Lopez is the first and only person in history to receive both of these awards for her accomplishments in music, film and television.

As a fashion icon, entrepreneur, and a philanthropist, Jennifer Lopez has been named on the TIME 100 list, Forbes' "Most Powerful Celebrity", and was the first to grace People Magazine's cover for "Most Beautiful Woman in the World". In 2023 she was the recipient of Elle's Women In Hollywood Icon Award and April 2024 saw her awarded the Premio Orgullo Award which celebrates bringing pride to the community at the annual Hispanic Federation Gala chaired by Lin-Manuel Miranda.

In addition to receiving accolades across film, music and her philanthropic efforts, Lopez has also made waves within business as a Founder, Owner and Investor. She has co-owned Nuyorican Productions for two-decades and produced acclaimed film and tv projects. Most recently Lopez, announced a multi-year and multi-platform first-look production deal with Netflix in addition to a partnership with Skydance and Concord to develop original projects based on Concord's catalog of musicals.

Philanthropy and giving back are dear to Lopez's heart and while she prefers to keep these efforts out of the public eye, she is passionate about helping children and supports the Children's Hospital Los Angeles and Gloria Wise Boys and Girls Club. She was also a global advocate for girls and women at the United Nations Foundation. In 2022, Jennifer partnered with Grameen America, the nation's fastest-growing microfinance organization, alongside her latest philanthropic project, Limitless Labs, to support Latina-owned small businesses and to empower 600,000 Latina entrepreneurs across 50 U.S. cities with \$14 billion in life-changing business capital and 6 million hours of financial education and training by 2030.

With a career spanning over two decades at the top of every field, Jennifer Lopez is cemented in history as a global icon and the ultimate multi-hyphenate.

BRUNO BICHIR (Warden Oscar Ledesma) is an Ariel Award-winning actor and filmmaker whose career spans film, television, and theater. He can currently be seen in the Vix series

INSTINTOS (2024). His recent screen work includes OZARK (2022), TITANS (2021), BANDIDOS (2024), EL BUNKER (2021), SICARIO: DAY OF THE SOLDADO (2018), and THE MOSQUITO COAST (2021). He was a series regular on NARCOS (2018), THE BRIDGE (2013–2014), ABSENTIA (2017–2020), and Freeform's PARTY OF FIVE (2020).

His feature credits include JULIA (2008), John Sayles' CASA DE LOS BABYS (2003), DON'T TEMPT ME (2001), Steven Soderbergh's CHE (2008), and Pantelion's hit animated feature UN GALLO CON MUCHOS HUEVOS (2015).

Bichir won the Ariel Award for Best Actor for Arturo Ripstein's PRINCIPIO Y FIN (1993) and Best Actor at Spain's Valladolid International Film Festival for MIDAQ ALLEY (1995). He has earned seven additional Ariel nominations for EL PATRULLERO (1991), GOLPE DE SUERTE (1992), EL JARDÍN DEL EDÉN (1994), EL ANZUELO (1995), AMOROSOS FANTASMAS (1994), EL EVANGELIO DE LAS MARAVILLAS (1998), and CRÓNICA DE UN DESAYUNO (1999), which he also produced and which won the Caligari Film Award at the Berlin International Film Festival (2001). His most recent film, TIEMPOS FURIOSOS (2024), will premiere at the Girona International Film Festival.

An acclaimed theater actor, producer, and director, Bichir has won multiple awards from the Mexican Press APT, UCCT, and the Mexican Theater Critics Association, including Best Child Actor in 1980. His stage credits include lead roles in Mexican productions of GLENGARRY GLEN ROSS, M. BUTTERFLY, BETRAYAL, CABARET, CLOSER, and THE DRESSER, as well as John Malkovich's staging of THE GOOD CANARY. He currently serves as Artistic Director of Foro Shakespeare, one of Mexico's most respected independent theaters, and heads TRIFOPA (Triangular Forum for Performing Arts) in New York. His directing credits include NADANDO CON TIBURONES (SWIMMING WITH SHARKS) (2012), Don Nigro's PAISAJE MARINO CON TIBURONES Y BAILARINA (SEASCAPE WITH SHARK AND DANCER) (2013), and David Mamet's OLEANNA (2018).

ALINE MAYAGOITIA (Paulina) is a Mexican actor and writer whose work spans stage and screen. On Broadway, she recently originated the role of Itzel in REAL WOMEN HAVE CURVES (2025), which earned two Tony Award nominations.

Her theater credits include the Boleyn Tour of SIX as Katherine Howard, CABARET (Goodspeed, Sally Bowles), EVITA (Eva Perón), FORBIDDEN BROADWAY: THE NEXT GENERATION (New York Times Critic's Pick), NOTES FROM NOW (Prospect Theater), A CROSSING (Barrington Stage), and IN THE HEIGHTS (Nina).

On screen, Mayagoitia has appeared on HBO Max's LOVE LIFE and continues to expand her television and film presence.

As a writer, Mayagoitia explores the intersections of bilingual and bicultural identity, with a focus on comedy and character-driven storytelling. She holds a BFA in Musical Theatre from the University of Michigan and was selected for the 2021 ViacomCBS Comedy Showcase.

JOSEFINA SCAGLIONE (Marta) is an Argentine musical theatre actress and singer whose breakout performance came with the Broadway revival of *WEST SIDE STORY* (2009) as Maria, winning her the Outer Critics Circle Award and Theatre World Award and earning a Tony Award nomination for Best Leading Actress in a Musical.

Her stage credits include Spanish-language productions of *WAITRESS* (Buenos Aires, 2019), *ANYTHING GOES*, *DRÁCULA: EL MUSICAL*, *PETER PAN*, and more.

On screen, Scaglione's credits include the film *HAIRBRAINED* (2013) and television appearances in *CAMINO AL AMOR* (2014), *KALLY'S MASHUP* (2017), and *FAIRLY LEGAL* (2012).

She has been recognized with multiple nominations and awards, particularly in Argentina, for her musical theatre performances.

ABOUT THE FILMMAKERS

BILL CONDON (Writer, Director, Executive Producer) is an Academy Award-winning screenwriter and celebrated director known for his work across a wide range of genres, from thrillers and dramas to musicals.

His most recent films as a director include the thriller *THE GOOD LIAR* (2019), the live-action *BEAUTY AND THE BEAST* (2017), which grossed more than \$1.26 billion worldwide, *MR. HOLMES* (2015); *THE FIFTH ESTATE* (2013); and *THE TWILIGHT SAGA: BREAKING DAWN — PART 1* (2011) and *PART 2* (2012), earning \$1.54 billion in combined global box-office.

Widely recognized for his work on musical films, Condon wrote and directed *DREAMGIRLS* (2006), which received eight Academy Award nominations and won two, as well as won three Golden Globes, including Best Motion Picture – Musical or Comedy, and earned him a Directors Guild of America Award nomination. Condon also received an Academy Award nomination for writing the screenplay for *CHICAGO* (2002), a film that won six Oscars, including Best Picture. Additional credits include co-writing the screenplay for *THE GREATEST SHOWMAN* (2017).

Condon earned the Academy Award for Best Adapted Screenplay for *GODS AND MONSTERS* (1998), which he also directed. The film was named Best Picture by the National Board of Review and won the Independent Spirit Award for Best Feature. As a writer and director, his work on the biopic *KINSEY* (2004) earned him a Best Director Award from the British Directors Guild.

In addition to his film work, Condon co-wrote and directed the acclaimed stage revival of the musical *SIDE SHOW*, which premiered at Washington D.C.'s Kennedy Center before its Broadway run. He has served on the Board of Film Independent and the Board of Governors of the Academy of Motion Picture Arts and Sciences.

BARRY JOSEPHSON (Producer) is a veteran Hollywood producer and president of Josephson Entertainment, whose films have earned more than \$1 billion at the worldwide box office and whose television series and specials have spanned more than two decades across multiple genres. His entertainment career has included work as a talent manager and independent producer.

His motion picture credits include the *KISS OF THE SPIDER WOMAN* (2025), *ENCHANTED* (2007) and its sequel *DISENCHANTED* (2022), *THE LADYKILLERS* (2004), *ALIENS IN THE ATTIC* (2009), *HIDE AND SEEK* (2005), *LIFE AS WE KNOW IT* (2010), *DIRTY GRANDPA* (2016), *LIKE MIKE* (2002), *WILD WILD WEST* (1999), *THE LAST BOY SCOUT* (1991), and *RICOCHET* (1991). Upcoming projects include *FORESTINA* (Warner Bros.), *MUTANT FOOTBALL LEAGUE* (Skydance), and *THE DIVE* (20th Century Fox).

In television, Josephson produced the global hit series *BONES* (2005–2017) on FOX, which ran for 12 seasons, as well as AMC's period drama *TURN: WASHINGTON'S SPIES* (2014–2017), Amazon's *THE TICK* (2016–2019), and Netflix's *ULTRAVIOLET* (2017–2022). Additional credits include *THE FINDER* (2012), *MAXIMUM BOB* (1998), *FANTASY ISLAND* (1998–1999), and *TALES FROM THE CRYPT* (1989–1996). His upcoming television projects include *DOCTOR MECHANIC* (Universal TV) and *COMEBACK* (ABC).

Josephson is a founding member of Comic Relief and The Commitment to Life Benefit for AIDS Project Los Angeles, a founder and board member of the Austin Film Festival and serves as a Trustee of the Children's Hospital Los Angeles (CHLA) Foundation.

TOM KIRDAHY (Producer) is a Tony and Olivier Award®-winning theatre and film producer whose work spans Broadway, Off-Broadway, the West End, national tours, and feature films. His current projects include the upcoming Broadway revival of *GYPSY* starring six-time Tony Award winner Audra McDonald and directed by five-time Tony Award winner George C. Wolfe; the new musical *JUST IN TIME* starring Jonathan Groff and directed by Alex Timbers; the feature film adaptation of *KISS OF THE SPIDER WOMAN* written and directed by Bill Condon and starring Jennifer Lopez; the Broadway smash-hit *HADESTOWN* (winner of eight Tony Awards including Best Musical); the Olivier Award-nominated West End production of *HADESTOWN*; the national tour of *HADESTOWN*; the Off-Broadway revival of *LITTLE SHOP OF HORRORS* (Drama Desk Award, Best Revival); and Stephen Sondheim's final musical *HERE WE ARE* (New York Times Critic's Pick) directed by Joe Mantello.

He recently produced Matthew López's *THE INHERITANCE* (winner of four Tony Awards including Best Play and four Olivier Awards including Best New Play); the first Broadway revival of August Wilson's *THE PIANO LESSON* (Drama Desk Award, Best Revival), which became the highest-grossing August Wilson play in Broadway history; and Levi Holloway's *GREY HOUSE* starring Laurie Metcalf, Tatiana Maslany, and Paul Sparks, directed by Joe Mantello.

Select Broadway credits include *NEW YORK, NEW YORK* (nine Tony Award nominations including Best Musical), Terrence McNally's *FRANKIE & JOHNNY IN THE CLAIR DE LUNE* starring Audra McDonald and Michael Shannon (two Tony nominations including Best Revival), *ANASTASIA*, *IT'S ONLY A PLAY*, *THE VISIT* starring Chita Rivera (five Tony nominations), *MOTHERS AND SONS*, *AFTER MIDNIGHT*, *RAGTIME*, and *MASTER CLASS*. Select West End credits include *THE JUNGLE* and Edward Albee's *THE GOAT, OR WHO IS SYLVIA?* Off-Broadway credits include *THE WHITE CHIP*, *THE JUNGLE*, and *WHITE RABBIT RED RABBIT*, all New York Times Critic's Picks.

Kirdahy is the recipient of the Robert Whitehead Award for Outstanding Achievement in Commercial Theater Producing, the Miss Lilly Award for advocacy of women in a male-dominated industry, the Entertainment Community Fund's 2023 Medal of Honor, and the NYU Distinguished Alumni Award. He serves on the Executive Board of Broadway Cares/Equity Fights AIDS, the Broadway League Board of Governors, and the Harry Ransom Center Advisory Council at the University of Texas. A graduate of NYU School of Law and NYU College of Arts & Science, Kirdahy spent nearly two decades as an attorney providing free legal services to people living with HIV/AIDS and served for many years on the Executive Committee of the NYC LGBT Center.

GREG YOLEN (Producer) is a New York-based film and television producer and principal of 1000 Eyes, which he co-founded with writer-director Bill Condon. His recent producing credits include the upcoming feature adaptation of *KISS OF THE SPIDER WOMAN* (2025), *THE GOOD LIAR* (2019) starring Helen Mirren and Ian McKellen, Disney's live-action *BEAUTY AND THE BEAST* (2017) starring Emma Watson and Dan Stevens, *MR. HOLMES* (2015) starring Ian McKellen and Laura Linney, and *THE FIFTH ESTATE* (2013) starring Benedict Cumberbatch, Daniel Brühl, and Alicia Vikander.

Yolen is a graduate of Yale University and a member of the Producers Guild of America.

BEN AFFLECK (Executive Producer) is a two-time Academy Award-winning producer, writer, and filmmaker, and the Chief Executive Officer of Artists Equity, the artist-led studio he co-founded with Matt Damon in 2022. Through Artists Equity, Affleck is reshaping the business of filmmaking by expanding profit participation for creators and championing artist-led projects. The company's first feature, *AIR* (2023), which Affleck directed, produced, and starred in, premiered to critical acclaim at SXSW and became one of the most celebrated films of the year.

The studio's growing slate includes *THE INSTIGATORS* (2024), *KISS THE FUTURE* (2024), *UNSTOPPABLE* (2024), *SMALL THINGS LIKE THESE* (2024), *THE ACCOUNTANT 2* (2025), and *KISS OF THE SPIDER WOMAN* (2025).

As a filmmaker, Affleck directed, produced, and starred in *ARGO* (2012), which won the Academy Award, Golden Globe, BAFTA, and Producers Guild of America Awards for Best Picture. He also received the DGA Award, Golden Globe, and BAFTA Award for Best Director. His additional directing credits include *GONE BABY GONE* (2007), *THE TOWN* (2010), and *LIVE BY NIGHT* (2016).

Affleck first rose to prominence as the co-writer and co-star of *GOOD WILL HUNTING* (1997), earning an Academy Award and Golden Globe for Best Original Screenplay with Matt Damon. As an actor, he has starred in a wide range of acclaimed films including *GONE GIRL* (2014), *THE TENDER BAR* (2021), *THE WAY BACK* (2020), *THE LAST DUEL* (2021), and as Batman/Bruce Wayne in the DC Universe films.

MATT DAMON (Executive Producer) is an Academy Award–winning screenwriter, actor, and producer whose career spans over three decades. In 2022, he co-founded the artist-led studio Artists Equity with Ben Affleck, serving as Chief Creative Officer. The company's debut film, *AIR* (2023), starred Damon and was directed by Affleck, premiering to critical acclaim at SXSW. Artists Equity has since produced *THE INSTIGATORS* (2024), *KISS THE FUTURE* (2024), *UNSTOPPABLE* (2024), *SMALL THINGS LIKE THESE* (2024), *THE ACCOUNTANT 2* (2025), and *KISS OF THE SPIDER WOMAN* (2025).

Damon first gained international recognition as co-writer and star of *GOOD WILL HUNTING* (1997), earning the Academy Award and Golden Globe for Best Original Screenplay alongside Affleck, as well as an Oscar nomination for Best Actor. His acting career has since encompassed celebrated performances in *THE MARTIAN* (2015) earning him Golden Globe and BAFTA nominations and the Golden Globe for Best Actor as well as *INVICTUS* (2009), *FORD V FERRARI* (2019), and Christopher Nolan's *OPPENHEIMER* (2023), winner of the Academy Award for Best Picture.

He is also widely known for headlining the *JASON BOURNE* franchise and starring in Steven Soderbergh's *OCEAN'S ELEVEN* trilogy. As a producer, Damon has overseen acclaimed projects including *MANCHESTER BY THE SEA* (2016), which received an Academy Award nomination for Best Picture.

Beyond his screen work, Damon is co-founder of Water.org, a nonprofit organization that has provided safe water and sanitation to millions around the world.

JENNIFER LOPEZ (Executive Producer) is an award-winning producer, actress, singer, and entrepreneur whose work has reshaped film, television, music, and global entertainment.

As Founder and CEO of Nuyorican Productions, Lopez has built one of the industry's most successful artist-led production companies, producing acclaimed film and television projects for over two decades. Most recently, she produced the musical drama *KISS OF THE SPIDER WOMAN* (2025), written and directed by Bill Condon, as well as the hit streaming feature *UNSTOPPABLE* (2025), which debuted at #1 worldwide on Prime Video. Additional Nuyorican credits include *HALFTIME* (Netflix), *MARRY ME* (Universal), and the acclaimed NBC competition series *WORLD OF DANCE*. In 2024, Lopez signed a multi-year, first-look production deal with Netflix and announced a partnership with Skydance and Concord to develop original projects based on Concord's catalog of musicals.

Beyond her producing work, Lopez has starred in over 35 feature films, including *HUSTLERS* (2019), which earned her Golden Globe, SAG, and Critics Choice Award nominations, and helped her cross \$3 billion in cumulative global box office. She has also headlined five #1 streaming films in just two years, including *ATLAS* (Netflix, 2024) and *THE MOTHER* (Netflix, 2023), the latter of which became the platform's most-watched film worldwide.

A TIME 100 honoree and Billboard Icon Award recipient, Lopez has been recognized with the MTV Generation Award (2022), the Michael Jackson Video Vanguard Award (2018), and a star on the Hollywood Walk of Fame. She continues to expand her influence as an entrepreneur and philanthropist, most recently launching Limitless Labs, an initiative supporting Latina-owned small businesses in partnership with Grameen America, with the goal of empowering 600,000 Latina entrepreneurs by 2030.

ELAINE GOLDSMITH-THOMAS (Executive Producer) Emerging from a male-dominated landscape in the 1980s entertainment industry, Elaine Goldsmith-Thomas shattered barriers at the William Morris Agency to become a powerhouse agent, representing Hollywood luminaries like Julia Roberts, Jennifer Lopez, Madonna, Susan Sarandon, Andie McDowell and Nicholas Cage to name a few. In 2000, she made a bold career pivot, transitioning to a successful stint as a studio head, writer, and producer, responsible for hits like "*Maid in Manhattan*," "*Mona Lisa Smile*," and "*Hustlers*." As the producing partner of Jennifer Lopez, she continues to drive groundbreaking projects, spearheading a compelling array of films and television series under their innovative deal with Netflix.

Her best-selling novel, "*Climbing in Heels*," has captivated readers with its gripping tale of ambition and triumph in 1980s Hollywood. The fictional story of four secretaries who climb their way to the top of the largest entertainment agency was released on April 29th, 2025 and is currently being adapted by Goldsmith-Thomas and Darren Star for a ten episode straight to series order on Peacock.

TOBIAS SCHLIESSLER (Director of Photography) Tobias Schliessler, ASC, is an acclaimed cinematographer whose work spans feature films, television, commercials, and documentaries.

In 2024, he received both an Emmy Award and an ASC Award nomination for his cinematography on the limited series *ALL THE LIGHT WE CANNOT SEE*, directed by Shawn Levy.

His feature film credits include Disney's live-action *BEAUTY AND THE BEAST* (2017), *LONE SURVIVOR* (2013), *DREAMGIRLS* (2006), *FRIDAY NIGHT LIGHTS* (2004), *MA RAINEY'S BLACK BOTTOM* (2020), and *RUSTIN* (2023). Schliessler's visually striking work has consistently been praised for its ability to heighten emotion and complement powerful performances.

In addition to his narrative work, Schliessler has been recognized by the Association of Independent Commercial Producers (AICP) for his award-winning spots, including Audi's *Wake Up* and Lincoln Financial's *Doctor*, both of which are in the permanent archives of The Museum of Modern Art's Department of Film and Video in New York City.

SCOTT CHAMBLISS (Production Designer) is an Emmy Award-winning production designer whose work spans film, television, and theater. He is known for his frequent collaborations with director J.J. Abrams and for his contributions to the *STAR TREK* franchise.

His recent film credits include *VOYAGERS* (2021) and *GODZILLA: KING OF THE MONSTERS* (2019). He also served as production designer on *GUARDIANS OF THE GALAXY VOL. 2* (2017) and *TOMORROWLAND* (2015).

Chambliss is well-regarded for his work in the science fiction genre, having designed the sets for *STAR TREK INTO DARKNESS* (2013) and *STAR TREK* (2009). His other notable film projects include *COWBOYS & ALIENS* (2011), *SALT* (2010), and *MISSION: IMPOSSIBLE III* (2006).

For his work on television, Chambliss won an Emmy Award for Outstanding Art Direction for his contributions to the series *ALIAS* (2001-2004). He also received additional Emmy and Art Directors Guild nominations for his work on the show. He has received multiple nominations from the Art Directors Guild and the Academy of Science Fiction, Fantasy & Horror Films for his film work on projects like *STAR TREK* (2009) and *TOMORROWLAND* (2015).

BRIAN A. KATES (Editor) is a veteran film editor with over 100 credits in both film and television, known for his versatility in narrative pacing, emotional clarity, and collaboration across genres.

His recent editorial work includes *KISS OF THE SPIDER WOMAN* (2025) and *IT'S NEVER OVER*, *JEFF BUCKLEY* (2025), for which he also served as Executive Producer. In 2024, he edited *HOLD YOUR BREATH*, *A CHAIR FOR HER*, *SABBATH QUEEN*, and served as

Supervising Editor on *LOVE MACHINA*. His work on *ALL THE BEAUTY AND THE BLOODSHED* (2022) also drew praise.

In television, Kates has edited episodes for high-profile series including *Succession* (2021) and *The Plot Against America* (2020), demonstrating skill in both long-form storytelling and episodic structure.

With a body of work spanning documentaries, feature films, shorts, and episodic TV, Kates is known for his clarity of vision and the precision of his cut — shaping narrative flow in films that tackle both intimate character moments and large-scale drama.

COLLEEN ATWOOD (Co-Costume Designer) is a four-time Academy Award winner and one of the most celebrated costume designers in film and television, renowned for her ability to define character and tone through wardrobe.

Her recent work includes *one battle after another* (2025), *Wednesday* (2022–2025), *Beetlejuice Beetlejuice* (2024), *Masters of the Air* (2024), *Pain Hustlers* (2023), *The Little Mermaid* (2023), and *Fantastic Beasts: The Secrets of Dumbledore* (2022). She won Academy Awards for *Chicago* (2002), *Memoirs of a Geisha* (2005), *Alice in Wonderland* (2010), and *Fantastic Beasts and Where to Find Them* (2016), and has been nominated for numerous others throughout her career.

Atwood is widely celebrated for her collaborations with Tim Burton, designing the striking looks for *Edward Scissorhands* (1990), *Sleepy Hollow* (1999), *Sweeney Todd: The Demon Barber of Fleet Street* (2007), *Alice in Wonderland* (2010), and *Dumbo* (2019). Her ability to build entire visual worlds extends across a range of genres, from prestige dramas such as *Philadelphia* (1993) and *Little Women* (1994) to bold, fantastical works like *Lemony Snicket's A Series of Unfortunate Events* (2004), *Snow White and the Huntsman* (2012), *Miss Peregrine's Home for Peculiar Children* (2016), and the *Fantastic Beasts* series.

Across her decades-long career, Atwood has received honors from BAFTA, the Costume Designers Guild, Saturn Awards, and the Critics' Choice Awards. Known for her meticulous attention to detail and ability to turn clothing into storytelling, she continues to shape the visual language of some of the most beloved films and series of the past three decades.

CHRISTINE CANTELLA (Co-Costume Designer) is a celebrated costume designer whose career spans nearly three decades, with a filmography across film and television. She is known for her frequent collaboration with renowned designer Colleen Atwood and for her work on some of the biggest films in modern cinema.

Her recent work includes BEETLEJUICE BEETLEJUICE (2024), for which she received a Costume Designers Guild Award nomination. She also received a nomination from the same guild for her work on THE LITTLE MERMAID (2023).

Cantella has contributed to numerous high-profile projects, including DUMBO (2019), FANTASTIC BEASTS AND WHERE TO FIND THEM (2016), MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN (2016), BY THE SEA (2015), and BLACKHAT (2015). Her filmography also includes DARK SHADOWS (2012), SNOW WHITE AND THE HUNTSMAN (2012), IN TIME (2011), and RANGO (2011).

Her collaborations also extend to the costume department of films such as ALICE IN WONDERLAND (2010), THE TOURIST (2010), PUBLIC ENEMIES (2009), THE CURIOUS CASE OF BENJAMIN BUTTON (2008), 3:10 TO YUMA (2007), MISSION: IMPOSSIBLE III (2006), MEMOIRS OF A GEISHA (2005), LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS (2004), and BIG FISH (2003).

Early in her career, Cantella contributed to the costumes for several major films, including CHICAGO (2002), PLANET OF THE APES (2001), THIRTEEN DAYS (2000), and the AUSTIN POWERS films THE SPY WHO SHAGGED ME (1999) and INTERNATIONAL MAN OF MYSTERY (1997).

MATT SULLIVAN (Music Producer & Supervisor) is a renowned music producer and supervisor whose work has helped define the modern movie musical. To date, he has overseen the music production of an unprecedented 16 musical films, earning multiple Grammy nominations and contributing to several Academy Award-winning soundtracks.

In addition to producing the music for Bill Condon's KISS OF THE SPIDER WOMAN (2025), Sullivan recently served as music producer on Fox Searchlight's O'DESSA (2025). His career highlights include supervising the music for WEST SIDE STORY (2021) directed by Steven Spielberg, whose soundtrack was nominated for an Academy Award for Best Sound; Disney's live-action ALADDIN (2019), whose hit song "Speechless" was nominated for a Grammy Award; BEAUTY AND THE BEAST (2017), which earned an Academy Award nomination for Best Original Song ("How Does a Moment Last Forever"); and CHICAGO (2002), winner of six Academy Awards including Best Picture and Best Sound.

Additional credits include DREAMGIRLS (2006), which won two Academy Awards including Best Supporting Actress (Jennifer Hudson) and earned the Golden Globe for Best Motion Picture – Musical or Comedy, RENT (2005), ROCK OF AGES (2012), NINE (2009), HAIRSPRAY (2007), and BEGIN AGAIN (2013), with many of these soundtracks going platinum or topping the Billboard charts.

Sullivan is known for his hands-on process, collaborating closely with directors, composers, and actors from pre-production through post, overseeing song arrangements, orchestrations,

recording sessions, and final mixes. He is a member of the Academy of Motion Picture Arts and Sciences.

JOHN KANDER (Composer) is an Academy Award, Tony, Grammy, and Emmy-winning composer whose work with the late lyricist Fred Ebb represents the longest-running composer-lyricist partnership in Broadway history. Together, Kander & Ebb redefined the American musical with bold, genre-defining works that fused entertainment with social commentary. Their legendary collaborations include *CABARET* (1966), which ran for 1,166 performances and won the Tony Award for Best Musical before inspiring the Academy Award-winning 1972 film adaptation, and *CHICAGO* (1975), which was revived on Broadway in 1996 and has become the longest-running American musical in history. The 2002 film adaptation of *CHICAGO* won six Academy Awards, including Best Picture, and introduced Kander & Ebb's music to a new generation worldwide.

Kander & Ebb's body of work also includes *FLORA, THE RED MENACE* (1965), *THE HAPPY TIME* (1968), *ZORBA* (1968), *70, GIRLS, 70* (1971), *THE ACT* (1977), *WOMAN OF THE YEAR* (1981), *THE RINK* (1984), *KISS OF THE SPIDER WOMAN* (1993), and *STEEL PIER* (1997), among others. Known for their fearless approach, they tackled subjects such as fascism, capital punishment, political corruption, and authoritarianism with signature wit and musical vitality.

In film, Kander & Ebb wrote original songs for *FUNNY LADY* (1975), including the Oscar-nominated "How Lucky Can You Get," and penned the title song for Martin Scorsese's *NEW YORK, NEW YORK* (1977) — a global standard popularized by Liza Minnelli and Frank Sinatra. Their television work includes the Emmy-winning *LIZA WITH A Z* (1972), as well as *GOLDIE AND LIZA TOGETHER* (1980) and *BARYSHNIKOV ON BROADWAY* (1980).

Kander's contributions have earned him numerous Tony Awards (including for *CABARET* and *KISS OF THE SPIDER WOMAN*), a Grammy Award, an Emmy Award, and induction into the American Theatre Hall of Fame. Even in his nineties, Kander continues to compose, with recent projects including the Broadway musical *NEW YORK, NEW YORK* (2023). His enduring legacy is defined by music that blends razzle-dazzle showmanship with moral clarity, inspiring generations of performers and audiences alike.

SAM DAVIS (Composer) is an award-winning composer, arranger, and orchestrator whose work spans film, television, and Broadway. His recent film and television credits include *WONKA* (2023), Disney's live-action *BEAUTY AND THE BEAST* (2017), the Coen Brothers' *HAIL, CAESAR!* (2016), FOX's live musical event *A CHRISTMAS STORY LIVE* (2017), and TNT's drama series *GOOD BEHAVIOR* (2016–2017).

On Broadway, Davis has served as arranger, orchestrator, and/or music supervisor for *DEATH BECOMES HER* (2024), *NEW YORK, NEW YORK* (2023) which earned him a Tony Award nomination for Best Orchestrations, *SMASH* (2025), *COMPANY* (2021 revival), *AN AMERICAN*

IN PARIS (2015), HOLIDAY INN (2016), SIDE SHOW (2014), GIGI (2015), and BIG FISH (2013). His work in London's West End includes orchestrations for JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT at the Palladium.

As a composer, Davis has written original scores for productions including THE PENELOPIAD (Goodman Theatre), THE TAMING OF THE SHREW (Shakespeare in the Park), RED EYE OF LOVE (Off-Broadway), and THE LOST COLONY (Manteo, NC). He is the recipient of the prestigious Jonathan Larson Award and a graduate of the University of Michigan School of Music.

SERGIO TRUJILLO (Choreographer) is an internationally renowned theater director and choreographer, and the first-ever Latino recipient of the Tony Award for Best Choreography, which he received in 2019 for AIN'T TOO PROUD: THE LIFE AND TIMES OF THE TEMPTATIONS (2019). His work has electrified stages across Broadway, the West End, and around the world, bringing bold storytelling and dynamic movement to life with signature heart, style, and precision.

He is also the recipient of the Olivier Award for MEMPHIS (2015) and has been recognized with numerous nominations, including a Tony Award nomination for ON YOUR FEET! (2016), multiple Drama Desk nominations for JERSEY BOYS (2005), MEMPHIS (2009), LEAP OF FAITH (2012), and HANDS ON A HARDBODY (2013), a Lucille Lortel nomination for SAVED (2008), and an Ovation Award for EMPIRE (2006). He is the proud recipient of three NAACP Awards.

BERNIE TELSEY, CSA, TIFFANY LITTLE CANFIELD, CSA, AND ADAM CALDWELL, CSA (Casting) Bernie Telsey, Tiffany Little Canfield, and Adam Caldwell work together with The Telsey Office to cast acclaimed films including PLAINCLOTHES (2025), WICKED: PART ONE (2024) and PART TWO (2025), THE IDEA OF YOU (2024), THE COLOR PURPLE (2023), MEAN GIRLS: THE MUSICAL (2024), IN THE HEIGHTS (2021), TICK, TICK...BOOM! (2021), THE LITTLE MERMAID (2023), MARY POPPINS RETURNS (2018), THE GREATEST SHOWMAN (2017), and INTO THE WOODS (2014). Upcoming film projects include MOANA (2026), OH WHAT FUN (2025), THE MAN WITH THE BAG (2026), VERITY (TBA), BEST OF THE BEST (TBA), and BEING HEUMANN (TBA).

Recent television credits include MONSTERS Seasons 2–4 (2023–2025), PARADISE (2024), ONLY MURDERS IN THE BUILDING (2021–current), THE GILDED AGE (2022–current), AND JUST LIKE THAT (2021–2023), and THIS IS US (2016–2022).

On Broadway, their work includes MAYBE HAPPY ENDING (2024), CABARET AT THE KIT KAT CLUB (2024), THE NOTEBOOK (2024), FLOYD COLLINS (2024), GLENGARRY GLEN ROSS (2024), SMASH (2024), SWEENEY TODD (2023), KIMBERLY AKIMBO (2022), PARADE (2023), SOME LIKE IT HOT (2022), INTO THE WOODS (2022), MJ: THE MUSICAL (2022),

HAMILTON (2015), WICKED (2003), KINKY BOOTS (2013), HAIRSPRAY (2002), IN THE HEIGHTS (2008), and RENT (1996), with upcoming productions including THE LOST BOYS (2025) and RAGTIME (2025).

Roadside Attractions

LionsGate

LD Entertainment

Artists Equity

Mohari Media

written for the screen and directed by

bill condon

based on the stage musical book by

terrence mcnelly

music by

john kander

lyrics by

fred ebb

produced by

barry josephson, p.g.a.

tom kirdahy, p.g.a.

greg yolen, p.g.a.

executive producer

bill condon

executive producers

ben affleck
matt damon
mark scheinberg

executive producers

dani bernfeld
kevin halloran
michael joe

executive producer

whitney williams

executive producers

jennifer lopez
elaine goldsmith-thomas
courtney baxter

executive producers

mickey liddell
pete shilaimon

executive producers

diego luna
d. matt geller

pamela thur

executive producers

sam weisman

daniel weisman

margaux weisman

diego luna

as valentin arregui

and

armando

tonatiuh

as

luis Molina

and

kendall nesbit

And

jennifer lopez

as aurora

ingrid luna

and the spider woman

bruno bichir

josefina scaglione

aline mayagoitia

cinematography by

tobias schliessler, a.s.c.

production design by

scott chambliss

edited by

brian a. kates, ace

costumes designed by

colleen atwood

and

christine cantella

music produced and supervised by

matt sullivan

score by

sam davis

choreographed by

sergio trujillo

"gimme love" choreographed by

christopher scott

co-choreographer

brandon bieber

casting by

bernard telsey, csa

adam caldwell, csa

tiffany little canfield, csa

roadside attractions

lionsgate films

and

ld entertainment

present

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artists equity

and

mohari media

presentation

a

josephson entertainment tom kirdahy

greg yolen

nuyorican

production

a

bill condon

film

kiss of the spider woman

unit production manager

pamela thur

first assistant director

christo morse

second assistant directors

lisa simon

cassandra santiago

co-producers

sasha veneziano

jack morrissey

co-producers

rachel jablin

santino deangelo

van dean

theatrical lighting design by

jules fisher

peggy eisenhauer

For

fred

terrence

and

chita